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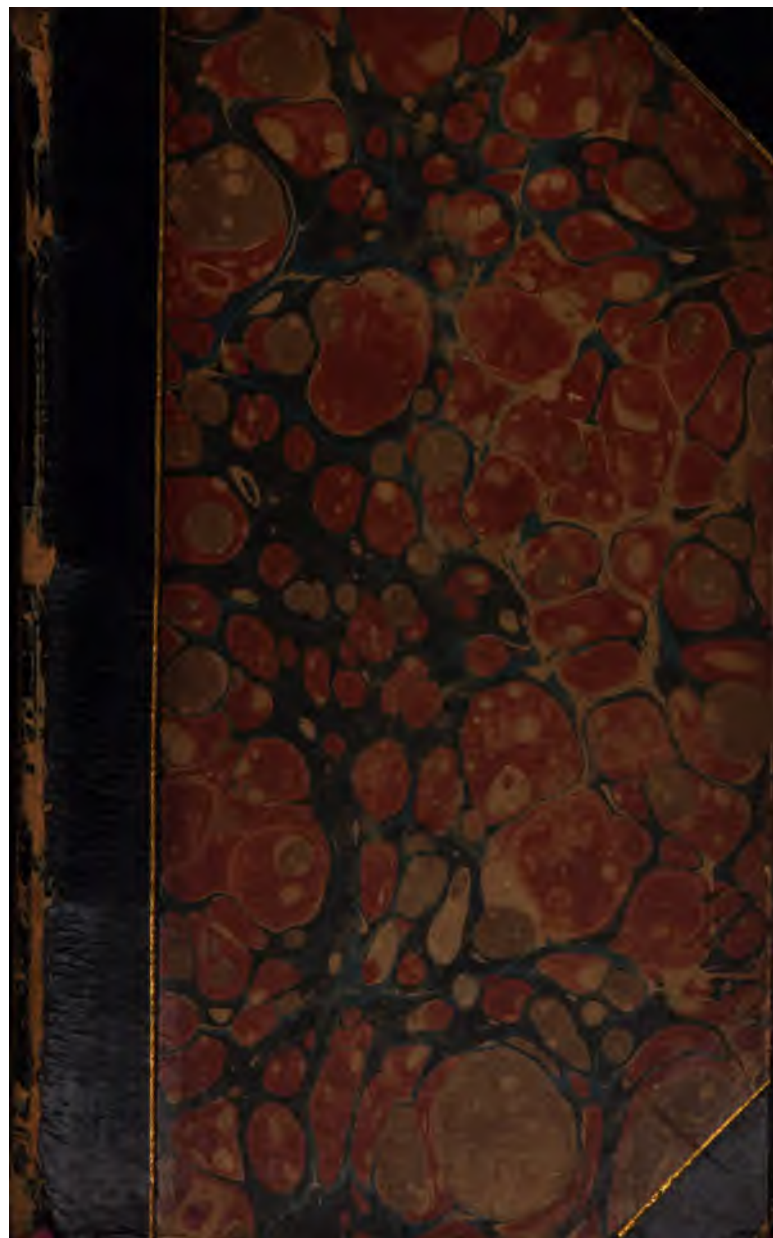
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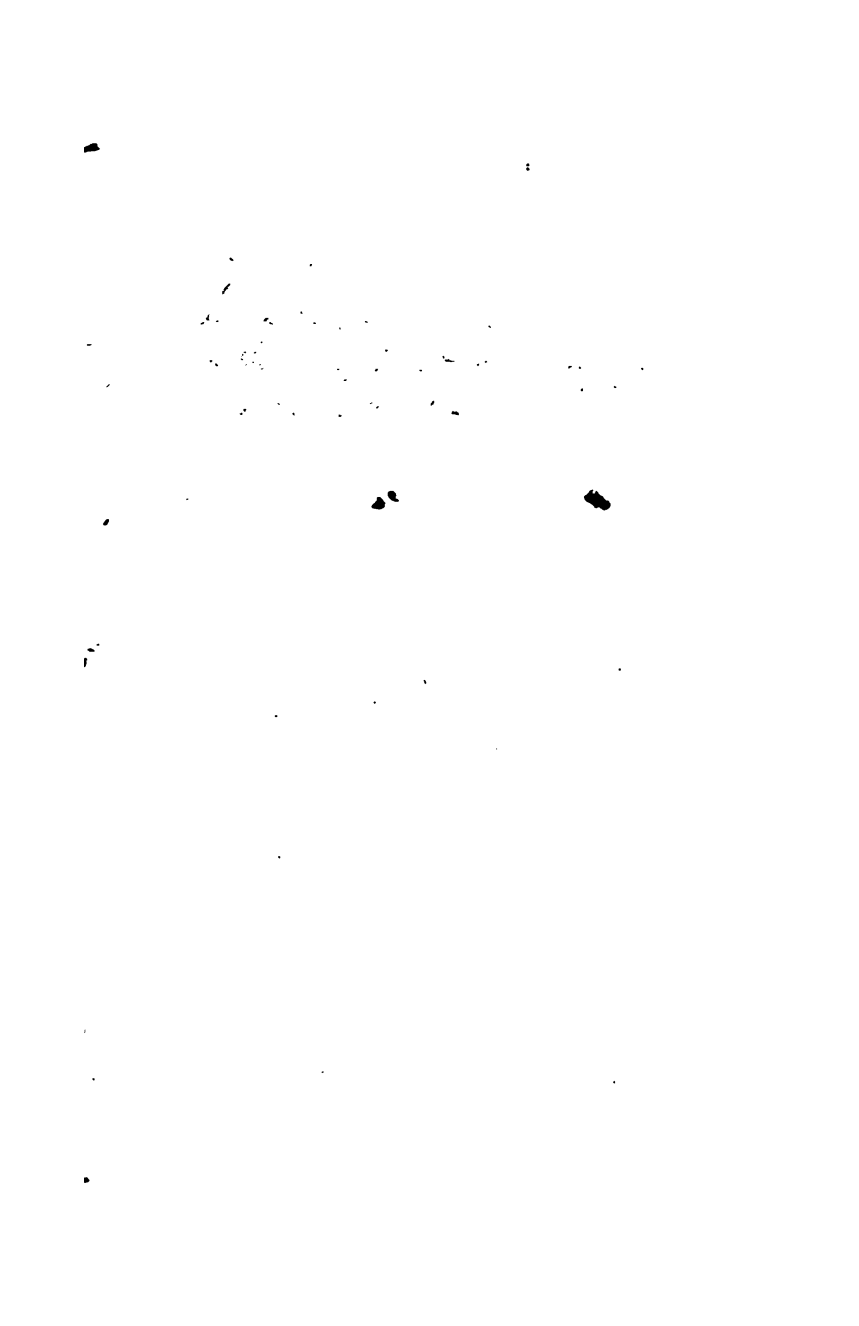
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James Walsh

1706 f. 80



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A N  
ACCURATE AND DESCRIPTIVE  
C A T A L O G U E  
OF THE SEVERAL  
P A I N T I N G S  
IN THE  
KING OF SPAIN'S PALACE  
A T  
M A D R I D;  
WITH SOME  
ACCOUNT OF THE PICTURES  
IN THE  
B U E N - R E T I R O .

---

By RICHARD CUMBERLAND,  
Author of The Anecdotes of Eminent Painters in Spain.

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# ADVERTISEMENT

TO THE

R E A D E R.

***T**HIS Catalogue was made at my request by the Gentleman, who has the superintendence of the Royal Collection in the Palace at Madrid; and by his favour transmitted to me after my return out of Spain, but too late to be inserted in my Anecdotes of Spanish Painters: There can be no doubt therefore of its being accurate; and I have accordingly so stated it in the title of this publication. If the descriptive part had been executed by  
the*

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*the same hand, I might have safely recommended this performance even to Professors of the Art; I must now address it to the Lovers only, and submit my weak attempt, with all its errors, to the candour of the Public.*

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CATALOGUE  
OF  
PAINTINGS  
IN THE  
NEW PALACE.

---

FRESCOS.

- I. *Great Stair-Case, by D. Corrado Giaciunto.*

THE composition of this brilliant ceiling represents the rising of the Sun: Apollo, surrounded by various allegorical figures and emblems, gives life and motion to the Elements. Spain, as a matron, habited in an imperial  
B mantle,

mantle, with several attributes and insignia proper to her character. The colouring, drawing and design very masterly.

The stair-case itself is a very magnificent work, projected and executed by the celebrated *Sabatini*, a Neapolitan, Architect to His Catholic Majesty.

2. *Great Guard-Chamber; by D. Juan Bautista Tiepolo.*

Vulcan forging the armour of Æneas at the request of Venus: Mars, in a triumphal character, superintending and protecting the work. Various figures, emblematic of the Provinces, Religion, Valour, Victories and Productions of Spain.

3. *Ball-*

3. *Ball-Room ; by Corrado.*

In the center of this ceiling Religion is seated, and the Church triumphant, enthroned amidst the clouds ; to which Spain is offering gifts and incense in an attitude of adoration : The nations, subject to her empire, are introduced with their respective emblems : In the four corners are the Elements, in medallic compartments : Over one of the entrances there is a group of various figures, with Boys employed in placing crowns of palm upon the principal characters : Over another entrance, Hercules is described in the act of pulling down his pillars at the command of Neptune, who in his chariot passes the

Streights, making his way through the barrier of antient navigation. This is a very brilliant design, rich and glowing in colour and execution, and producing a very superb and striking effect.

4. *King's Anti-Chamber; by Tiepolo.*

The Monarchy of Spain, as a majestic Matron in an imperial mantle, with a Lion at her side: An attendant figure in the act of placing a crown on her head: Apollo with his lyre and the Muses form a separate group: Castile in the character of a female, with her proper attributes: Hercules breaking down his pillars for the purpose of laying open the barrier of Africa: Sacrifices

Sacrifices and Oblations represented in four medallie compartments, and addressed to the Deities, who appear in the principal composition.

5. *Grand Saloon ; by the same Master.*

The painter has here personified the various characters of the Spanish monarchy : The figures are emblematic of Power, Religion, Wealth, Plenty, Victory, &c. &c. The provinces of Spain are disposed over the cornice with their proper attributes : The medals in the angles are by the same master ; but the Boys that support them, and the naked River-Gods, as likewise the gilt compartments, where the Ele-



ments are represented, are by the hand of *Robert Mitchell*. This ceiling and all the embellishments are profusely rich and splendid.

*Tiepolo* was a student of the Venetian school, and died at Madrid, in the king's service, on the 27th of March 1770.

6. *King's Dining-Room ; by  
A. R. Mengs.*

*The Apotheosis of Trajan.* The deified Hero is seated on a throne of resplendent glory : The virtues and attributes of a perfect monarch surround his throne : A chaplet of laurel is supported in the air by five imaginary beings, under which the artist has contrived to delineate the victories of this imperial Spaniard :

Spaniard: The temple of Immortality appears in view, and the choir of Muses are seen in the act of celebrating his glories. Other allegorical figures are interspersed in the composition with extraordinary judgment and contrivance.

7. *King's Supper-Room; by the same.*

*The Apotheosis of Hercules.* He is conducted by Mercury to Jupiter, who invests him with the crown of immortality, as a reward for his labours and conquests: A group of Deities assist in the ceremony; the distinguishing characteristics of the several Deities, male and female, are marked with great taste and much classical precision: The

artist has given proof of his profound study and experience in the antique: The colouring, perspective, and general disposition of these two ceilings are inimitable: There is no crowd, flutter, or deficiency in the whole or part; the several groups conspire and harmonize in the most perfect and beautiful manner; the eye is not distracted by any predominance of detached parts, but receives the whole magnificent composition, as one compleat picture, at a glance.

These Frescos (especially the Apotheosis of Trajan) are, as I conceive, far superior to his Paintings in oil; and in this province of his art, Mengs appears a very capital master: I have never seen any  
 thing

thing equal to them ; and so admirable they appeared to me upon repeated visits, that I must believe there are few productions in art, which can better gratify the curiosity of a traveller. One thing is clear, that *Mengs's* colouring in fresco is totally of another cast from what he practised upon canvass.

8. *King's Retiring-Room ; by Tiepolo.*

Juno in her car, with her proper attributes, &c.

9. *Queen's first Anti-Chamber ; by Luis Velasquez.*

The four Cardinal Virtues, with several allegorical accompaniments.

This

This painter must not be confounded with the famous *Diego Velasquez*.

10. *Queen's second Anti-Chamber ;*  
*by Antonio Velasquez.*

The subject nearly corresponds with the above, and the artist has treated it pretty much in the same manner : Both are respectable performances. *Antonio* was the brother of *Luis Velasquez*.

11. *Queen's Dining - Room ;* by  
*Francisco Bayeu.*

The Conquest of Grenada.

12. *Presence-Chamber ;* by *Ant.*  
*Velasquez.*

Christopher Columbus in the act  
of

of offering the new - discovered World to the Catholic Sovereigns: The four compartments in the angles represent the provinces of Mexico, Peru, Chili, and the Philippines.

13. *State Bed-Chamber; by Mengs.*

Another beautiful composition of this master, representing Aurora going forth in her car, drawn by horses: All the emblems of Morning are exquisitely conceived: The breaking forth of Light (which is personified), the accompaniment of the Hours, the group of Night and her attendant emblems in the rear of the procession, and all the corresponding embellishments in high relief,

relief, are finely executed : In these are represented the four Seasons of the year, and the Elements.

14. *Prince of Asturias's Chamber ;  
by Tiepolo.*

The Conquest of Vellochino.

15. *Prince's Dining-Room ; by the  
same.*

Hercules in a car, drawn by Centaurs : The Muses and Graces celebrate his victories.

16. *Prince's Saloon ; by Domingo  
Tiepolo.*

Diana in the chace. Domingo was the brother of Juan Bautista Tiepolo.

17. *Prince's*

47. *Prince's Dressing - Room; by  
Mariano Maella.*

The Choice of Hercules.

*Maella* was a disciple of *Mengs*, and is now in the service of the King as Royal Artist: He has made several portraits of the royal family. I have seen some good original compositions of this master, and several copies from *Mengs* and the elder painters of great merit and truth: I am convinced he is a man of talents and candour, and could refer to a striking instance of his honour and integrity. I would recommend it to any artist, or lover of art, who shall visit Madrid, to introduce himself to the acquaintance of *Maella*, from whose courtesy,



courtesy, I am persuaded, he will receive all possible good offices and assistance.

18. *Princess of Asturias's Anti-Chamber*; by Gonzalez.

The Arts.

19. *Princess's Presence-Chamber*; by Bayeu.

The Fall of the Giants.

20. *Princess's Cabinet*; by Maella.

Juno solicits Æolus for the Winds.

21. *Princess's Drawing Room*; by Bayeu.

The Deification of Hercules:  
The Virtues and Sciences attend.

22. *Infant*

22. *Infant Don Gabriel's Dining-Room ; by the same.*

Religion and the concomitant Virtues.

23. *Infant's Drawing-Room ; by Luis Velasquez.*

Allegorical composition relative to the kingdom of Spain.

24. *Infant's Cabinet ; by Domingo Tiepolo.*

A group of Birds, with great variety of composition, and delicately executed.

PICTURES.

## P I C T U R E S.

*King's Anti-Chamber.*

*Titian.* Two large pictures of Sisyphus and Prometheus in their torments: the figures above human size: They were painted by this master in Spain, and are figures of great force, colouring and expression. The manner of treating the Prometheus much resembles that of a celebrated picture on the same subject at Kimbolton Castle: As the noble owner has no determined tradition of its author, I shall hazard a conjecture, that it

was painted by *Rubens* upon the idea of this figure of *Titian's*, after that artist had visited Spain.

*Titian.* Four half-length portraits of Women, not in his brightest manner.

*Titian.* Four portraits of Men, seemingly of the same period; one of which is a portrait of the great artist himself in his advanced age; a grand and venerable piece.

*Titian.* A portrait of a Boy, full length. Correct and beautiful nature.

*Titian.* Two fancy compositions, companions; the figures half length: One, two Bacchantes; the other a Venus, admiring herself in a

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Mirror,

Mirror, which Cupid holds up to her face. With one of her hands she presses her bosom, which is uncovered, and the action is delicately expressed. These pictures hang level with the eye on each side of a door fronting the great entrance; the effect is remarkably striking, the relief bold, and the colouring nature itself; but perhaps the execution has not that finished delicacy, which many of his earlier compositions have: The characters, both of one and the other, are certainly of a wanton cast; the person half-uncovered, half-concealed, with such a studied negligence of dress, and so much playfulness of expression and attitude, that the draperies seem introduced for no other

other purpose but to attract the attention more strongly to the charms they do not serve to hide.

*Titian.* Venus presents a cup to a Nymph : Two Satyrs in the back ground with baskets of fruit : This, like the former, is the *Venus lasciva*. The contrast of hues between the prominent figure and the Satyrs in shades is managed with masterly address.

All who are conversant in the works of this master will better conceive the striking effect of these three compositions, than any description of mine can convey : In whatever collection they hung, they would certainly be very dangerous neighbours to most other colourists who came in contact with them.

*Titian.* Adam and Eve in Paradise; the size of life; a very capital picture, upon a large canvass; both figures of consummate beauty, and of a sublime and chaste character; their attitudes simple, natural, without any trace of the Academy in their disposition: The carnations are not florid, and the whole hue of the piece rather duskier than is usual with this master: The back-ground presents a noble landscape; the scenery finely characterised, and in beautiful harmony.

*Rubens.* A copy of the above on a cloth of the same size; this copy hangs between the windows in an unfavourable light, and opposite to the original. It is a masterpiece of colouring, and though  
it

it has missed the delicacy of the model, I am inclined to think it has surpassed it in force and effect. It is evident that Rubens has put his whole strength to the work, and as his efforts have been decidedly addressed to the colouring, his figures have a broader nakedness (if I may so express it), than they have in the original; whereas there is a purity in Titian's nakedness, which is in character with the subject, and fully corresponds with the most refined conceptions of human nature in it's primitive state of innocence and beauty: When we contemplate Titian's Adam and Eve, we are convinced they never wore cloaths; turn to the copy, and the same persons appear to have laid theirs

C 3

aside,



aside, and exposed themselves to shame for the credit of the painter.

*Tintoret.* Two noble compositions from sacred history, companions. The one a Judith, with the head of Holoernes; the other, a Martyrdom of Saint Urfula and her companions: The characters in both are of great grandeur, finely conceived and executed with peculiar brilliancy and spirit.

*Paul Veronese.* Two charming pictures, and the subjects beautiful. One, a Venus and a Sleeping Adonis; the other, Cephalus and Procris, both natural size.

*Juan Labrador.* Two flower-pieces of the best master Spain ever produced

produced in this stile of paintings. These pieces are held in high esteem; and, though in company with works of a superiour cast, will attract the admiration of the beholder. It has never been my chance to meet with any paintings of the like sort, which I have thought comparable to these of *Labrador*. He died at Madrid in 1600, at a very advanced age. (See *Anecdotes*, vol. i. p. 151.)

*Pedro Orrente.* A Nativity; a capital composition: This picture was removed from the chapel *de los Reyes nuevos*, belonging to the cathedral of Toledo. Orrente was a familiar of the Inquisition, and died in 1642, very old. He was a disciple of Bassan; and greatly favoured

voured and employed by the minister Olivares : “ He coloured in  
 “ the stile of his master, but in his  
 “ choice of nature did not imitate  
 “ his vulgarity of taste ; in correctness of drawing, he has rarely  
 “ been exceeded. He was buried  
 “ at Toledo, where he died, and  
 “ is deservedly to be numbered  
 “ amongst the most eminent Spaniards of his profession.” (See *Anecdotes*, vol. i. p. 193.)

*Bassan.* Nine pictures of this master, viz.

*Adam*, naming the brute creation.

*Noah*, introducing them into the Ark, its companion ; both charming pictures.

Two upon scripture subjects.

Four

Four of rural and domestic scenes.

One, very beautiful, of *Orpheus* harping to the beasts.

These pictures have been drawn from the great collection of *Bassans* in the *Buen Retiro*; but it does not appear to have been a very judicious selection, for they have certainly left many there of a superior merit to these; particularly some upon historical subjects in a great stile, and which are probably the most capital of their master any where to be met with.

*King's Dining-Room.*

*Velasquez.* Five magnificent pourtraits, by this greatest of all the Spanish masters, adorn this stately chamber :

chamber : It is altogether one of the most striking spectacles that can meet the eye ; few scenes are to be found, that can better repay the curiosity of a traveller, and a stranger to the works of this great painter. The magnitude of these objects, the force and vigour of their colouring, the proud character they are displayed in, the profuse splendor of the draperies, and (more than all) the stately horses, on which they are mounted, dressed out with such redundancy of embellishment, conspire to produce an astonishing effect ; of these portraits, four are of royal personages, *viz.*

Philip III. and IV. and their respective Queens.

The

The last and best is the *pourtrait* of the *Conde Duque de Olivares*, minister of Spain and patron of the artist. There are etchings of all these *pourtraits*, copies of which I brought over from Spain.

*Rubens.* Philip the Third on horseback: A very noble *pourtrait*.

*Vanlo.* Philip the Fifth on horseback, and Queen Isabella on foot. The inferiority of this artist is rendered very conspicuous by the contrast of the capital pictures above-mentioned.

*Rubens.* Four compositions of this master hang over the doors, viz.

A Hercules

A Hercules resting from his labours.

The Judgment of Paris.

Pluto in his car.

Apollo in his course; capital pieces.

The sculptures in this, and the anti-chamber above described, are numerous and fine : In the former there is a remarkable bust of Seneca by Bernini; and in this several of Roman emperors and empresses, antique, an infant Hercules sleeping, of exquisite workmanship, &c. &c.

*King's Supper-Room.*

*Velasquez.* The famous Family-piece of the *Infanta D<sup>a</sup> Margarita of Austria*, afterwards empress of Germany,

Germany, with various other persons in different employments; a large group: The painter has introduced two dwarfs, and (what adds greatly to its value) he is represented in person in the act of painting the Infanta, whose pourtrait appears upon the easel. "It is related of this picture, that King Philip, with his own hand, painted the order of Santiago upon the drapey of Velasquez's figure, which order he was not till then possessed of. When Charles the Second of Spain shewed this picture to Luca Jordano, he exclaimed with rapture and surprize, "Señor, *esta es la Theologia de la pintura.*" (*Anecdotes, vol. ii. p. 37.*)

A copy



A copy of this famous picture, upon a small scale, was taken for the late Lord Grantham, when he was ambassador in Spain, and brought over by his Lordship to England. It is to be hoped his successors in that station will follow his example, and obtain copies or drawings of other capital pictures in that kingdom.

*Titian.* Charles V. in complete armour ; his lance in his hand, his vizor up, and himself mounted on a beautiful horse ; he is preparing to pass his troops over a river, which is described in the scenery of the back-ground, of the size of life, upon a very large canvass : This picture sets all description at defiance,

france; at least all such descriptions as I can attempt : I cannot doubt its being the most capital pourtrait of the master, and has been so esteemed by the best judges, who have seen it; there is reason to believe that Titian rated it as such himself.

In the countenance of the monarch we read his history, or (which perhaps is nearer to truth) recollecting his history, we acknowledge the agreement of character in every line, and in the reflection of his features we find the painter has recorded the annals of his life : Never was more expression of a mind committed to canvass. A pensive dignity prevails, traced with marks of pain and bodily decay : He is deep

deep in thought; his eyes gloomy and severe, the lids heavy, inflated and remarkably low over the eyeballs; the under-lip projecting, and the mouth characteristic of revenge and resolution: He is advancing to give battle to the unfortunate Elector of Saxony and the Landgrave, those opposers of his power and of his faith; external objects have no share in his attention; the whole man is engrossed by the deepest meditation: His lance is poised parallel with the ground, and ranges along the side of his horse, with the point advanced beyond its breast; the action of the animal harmonizes with the character of his rider, slowly and composedly stepping forward, the head low

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and

and submitted, and the eye expressive of the most resigned obedience to his imperial master : All is calm and still in the scene, no flutter or disturbance in the objects ; the colouring, drawing and perspective are the life itself ; the whole is such perfect nature, that art seems extinguished by its own excellence. .

*Titian.* Philip II. in armour, his infant Son raised in his arms, whom he is devoting to Fame, which is represented as descending from the skies, in the act of crowning the new-born prince with a wreath of palm : On a scroll are these words — *Majora Tibi.*— The artist has put his name to this picture in the following words—

D

*Titianus*

*Titianus Vecellius, Eques Cæsaris, fecit.*

*Vandyke.* The Infant Don Ferdinand, on horseback.

*Castiglione.* Gladiators; very fine and spirited. This picture is doubtfully ascribed to Castiglione, but my catalogue gives it to him without any remark.

*Cavallero Maximo.* Gladiators; its companion.—These two pictures hang over the doors, and have both great merit.

*Titian.* Venus and Adonis, and Europa on the Bull, its companion.—These also hang over the doors; and are beautiful pictures: Every spectator must regret that they are not brought down nearer

nearer to the eye ; but these and many other instances occur of oversights in the hanging of this collection, which I am informed was arranged by Mengs, and, as it should seem, with some partiality to his own performances.

*King's Dressing-Room.*

*Velasquez.* A group of Spaniards carousing. These rustic Bacchanalians are evidently sketched from nature : Bacchus is introduced sitting on a cask, putting a garland on the head of a Peasant, who kneels at his feet : On his left hand is a group of five other rustics, one of which holds a goblet of wine, another a can, and another has a leather bag slung across his shoulder ;

D 2

their

their faces are grotesque and savage, and strongly marked with the Castilian cast of features : On the right hand of Bacchus are two figures attendant upon him ; one of these is naked, and sits at his back, leaning on one elbow, and in the other hand holding a narrow-bottomed drinking glass with wide lips ; the other is in strong shade in the fore-ground, his face turned from the spectator, in a crouching attitude, embracing a large earthen amphora, which stands on the ground ; both these figures are crowned with wreaths of vine ; and the God, who has a mantle loosely thrown over his waist, has his whole head covered with a large cluster of broad vine leaves,

in

in a grand and picturesque stile : His countenance is strongly characterized in the Moorish or Andalusian cast, with a broad nose, full lips, wide mouth, and black sparkling eyes : The figures are of the size of life. A very capital composition.

*Velasquez.* A composition on the subject of Mercury and Argos : Its companion.

*Velasquez.* The Forge of Vulcan. The Cyclops are at work, and Apollo is introduced, who is disclosing to Vulcan the intrigues of Venus with Mars. The painter has here chosen a subject, which enables him to display his art in its fullest extent, and he has per-



formed it with consummate address. The effect of light and shade from the reflection of the forge, and the sparks which fly from their hammers, produce a striking effect. The athletic forms and dusky hues of the Cyclops are artfully contrasted with the beautiful proportions and fine tints of Apollo's person : The character of Vulcan is finely conceived, the story well told, and the group disposed with great judgment.

*Velasquez.* The celebrated picture of the Tapestry-workers, or women weaving tapestry ; a wonderful representation of nature in the best style of the master, and of his clearest colouring.

*Velasquez.*

*Velasquez.* The famous Aquador, or Water-bearer of Seville. One of his earliest productions, (See *Anecdotes*, vol. ii. p. 6.)

*Velasquez.* Two portraits of Dwarfs, sitting on the ground. These Dwarfs belonged to Philip IV. One has a large volume before him, and is turning over the leaves; by his side are pen and ink and a common-place book. A correct resemblance of deformed nature.

*Velasquez.* A full-length portrait of an Old Man with papers in his hand, said to be the Alcalde Ronquillo.

*Velasquez.* Two full-length  
D 4                      portraits

pourtraits of dignified characters.  
Very fine.

These compleat the number of ten pictures by this master here brought together, and though there may be superior pictures of Velasquez in this palace, in the Escorial, and particularly the Dead Christ on the Cross, in the monastery of San Placido, yet there can no where be seen such a collection of his works under one view ; and whatever lover of the art shall enter this room, I am persuaded he will not depart from it without a very high respect for this illustrious Spaniard.

*Murillo.* Two large and fine compositions on scriptural subjects, viz. The Annunciation, and  
The Nativity.

*Murillo.*

*Murillo.* Two small ditto; very delicately touched, and finely coloured, *viz.* The Espousals of Mary the Mother of Christ, and An Infant Jesus sleeping.

*Murillo.* A Jesus with St. John the Baptist, in his last and best manner: An exquisite piece; middle sized.

*Murillo.* A Holy Family, large size.

*Murillo.* A Virgin half-length, with the Infant Jesus entire, standing.

*Lanfranc.* An Assumption, with a Glory of Angels; small size; very beautiful. Ponz, in his Directory, calls this a Guido.

*Vandyke.*

*Vandyke.* Two portraits of Ladies of the Austrian house, in the religious habit of the Royal Carmelitical convent : One of them appears to be the Infanta Doña Margarita : Both half-lengths.

*Titian.* Three half-length portraits of noble persons.

*Spagnolet.* Saint John,  
Saint Bartholomew,  
Mary Magdalene, and  
Mary of Egypt.

Exquisite samples of a master, whose merit cannot be fully known but to those who have seen his works in his native country.

*Luca Jordano.* The Flight into Egypt.

Abraham

Abraham sacrificing his Son, its companion.

*David Teniers.* Four landscapes, with a great variety of figures ; excellent.

There is also a picture, by a master unknown, in the Flemish stile, a composition of great labour and minuteness, after the manner of Brughel ; representing a cabinet furnished with a variety of pictures, statues, flowers, and articles of different sorts, highly finished.

*Mengs.* A Nativity, the figures of the size of life.

This is his celebrated picture, which the king has covered with a magnificent plate of glass : It was painted at Rome, and sent from  
thence

thence to Madrid. In the person of one of the Shepherds, the artist has introduced his own pourtrait : The whole is laboured with amazing care and study, and very tenderly coloured : His miniature-education is conspicuous in this performance, and the Infant is remarkably diminutive and delicate : The subject perhaps precludes originality, and it does not seem to be attempted. It is scarce necessary to add, that this picture is a great court-favourite ; all the works of *Mengs* are generally extolled in Spain, and this the most : I have observed, however, that the opinions of mankind at large, with regard to his rank in the list of artists, run much into opposite extremes ;  
and

and this is generally the fate which eminent men experience in the judgment of their contemporaries : This does not seem to proceed from any want of present capacity to ascertain the degrees of merit in men, before Time has pronounced upon them with more authority, but is rather owing to the good and evil passions of mankind, to their likings and their antipathies, to an affectation of singularity, and a vanity to be thought a leader in taste, and a discoverer of latent merit ; surpris'd by these motives into sudden applause, we commit ourselves to it with a warmth which, though it frequently cools, we dare not disavow, and thus become parties



ties in the reputation we are pledged to support.

*Mings.* An Incarnation, its companion: This also was painted in Roine, and transmitted from thence.

*King's Clofet.*

*Teniers.* Twenty-four pictures of this much-admired master, small in size, but of admirable execution, hang in this room, and form of themselves a most valuable collection.

Two of these are satirical and ludicrous allegories on the subject of the Arts.

Two others are much in the same  
 10 style,

tile, and represent the temptations of Saint Anthony.

The rest are landscapes of various sorts, with figures and cattle: Of these I shall not offer any description, which scenes of this sort do not admit of like pictures upon historical subjects. The eye of the artist will dwell upon them with delight. If we may suppose for a moment that this whole magnificent collection was at sale, perhaps these pictures of Teniers would be amongst the very first that modern virtuosi would reach at.

*Wouvermans.* An exquisite piece: The landscape a most beautiful country, with men and women, dogs and horses, and all the concomitants  
of

of a rural wake and merry-making.

*Segers.* A grand Flower-piece.

*Brugbel.* Eight beautiful pictures : Three of these are Flower-pieces ; the other five, small fabulous compositions, with nymphs adorned with garlands of flowers, and various embellishments, rich and luxuriantly coloured : The whole a most captivating collection of a favourite master.

In this closet is a painted Cabinet, which would demand longer examination than I could devote to it ; it is by a Flemish hand, but the master's name has escaped me, and my manuscript catalogue does not mention it : It  
is

is esteemed a master-piece in its kind.

*Passage-Room to the King's Bed-  
Chamber.*

*Alonzo Cano.* A Dead Christ,  
supported by an Angel.

This noble Spaniard may be styled the Michael Angelo of Spain; for he was architect, statuary, and painter, and excelled in each. For his life, which is curious, See *Anecdotes*, vol. ii. p. 72, &c.

*Murillo.* Head of an Ecce Homo:

D<sup>o</sup> of a Madonna; both small pieces, very fine.

A single figure of the tutelar  
Saint James to the knees; excel-  
lent;

lent ; in his best and brightest manner.

*Spagnolet.* Saint Francis de Ásis, half-length.

Saint Geronimo, a companion.

Amongst all the works of this artist, whether here or in the Escorial, I have not met one, which did not engage my admiration ; and I was surprised to find him as great a master of grace and beauty, as he is of effect.

*Cavallero Maximo.* A Magdalene, half-length.

*Mengs.* A Holy Family, large size.

*Baroccio.* A Last Supper, small, and of exquisite delicacy.

*Leonardo*

*Leonardo da Vinci.* Herodias with the head of John the Baptist; half-length, small size, very fine; but its originality doubtful.

*Luca Jordano.* A Madona, half-length, with the Child sleeping; Saint John kissing his feet, and Saint Joseph in the background: An oval, painted in the manner of Raphael; a charming piece. A very curious sample of the imitative powers of this ingenious painter.

*Joseph de Arpino.* The Martyrdom of Saint Ines; a glory, with Saints and the Blessed Virgin in the clouds. Clement VIII. made this painter a knight of Christ, and Louis XIII. of France gave him

the order of Saint Michael : He died at Rome in 1640, aged eighty years.

This chamber being only a passage-room between the dressing-room and bed-chamber, is lighted only from the glass doors, and very unfavourable to the excellent pictures it contains.

*King's Bed-Chamber.*

*Mengs.* The king has here strongly marked his predilection for Mengs, by admitting none but his paintings to hang in this chamber. These consist of six compositions of the size of life, and two small ones, *viz.*

*A Descent from the Cross*; both the Marys and Saint John are represented :

presented : The air and expression of the head of Saint John very capital, but closely copied from the Elder Mary, in a painting of *Vandyke's* on the same subject, which was long in Mengs's hands, and now in my possession. In my opinion this composition is far the best of all his paintings in oil, that are in this palace.

*The Eternal Father*, enthroned amongst the Angels in heaven : This hangs over the picture above-mentioned.

*Christ praying in the Garden ;*

*Christ appearing to Mary Magdalen ;*

*Christ falling under the Cross ;*

*Christ scourged.* These four hang over the doors.



Two small pictures ; one a Saint John, the other a Magdalen ; highly finished and well coloured. Of the pictures over the doors I cannot speak in commendation.

*King's Retiring-Room.*

*Vandyke.* Pourtrait of a woman ; small size.

*Guido.* An Ecce Homo ; a head, very fine.

*Velasquez,* A Boy, full-length, with a dog.

Peasant Boys, eating and drinking, of the size of life ; half-length : In the back-ground a clear and beautiful landscape.

*Paul Veronese.* Two small portraits.

*Titian.*

*Titian.* Two small pourtraits.

*Pouffin.* An old Bacchanal ; inimitable : A landscape in the background.

*Brugbel.* A most beautiful collection of landscapes with historical figures, eight in number ; amongst these there is a Venus and Vulcan, very fine.—The Arts.—A Saint John the Baptist preaching, capital.—The Baths of Diana ; the scenery most charming.

*Teniers.* Twenty small compositions of this master, which, with the others above mentioned, make this cabinet inestimable.

*Berbedel.* A small picture of a Dead Christ ; very fine.

*Queen's first Antichamber.*

*Lanfranc.* A large and capital composition representing a Royal Funeral, supposed to be that of Alexander, whose body is laid out in state, and in front a fight of Gladiators, of the size of life.

*Lanfranc.* The Election of a Successor, in which is introduced another combat of Gladiators: Both noble performances, in the best stile of the Master.

Lanfranc died at Rome in 1647, aged 66 years.

*Guido.* Love and Avarice, personified in the characters of two Boys; very beautiful.

*Poussin.*

*Poussin.* A very celebrated composition, representing a grand Bacchanalian Sacrifice; priestesses performing rites at the altars of Bacchus and Priapus: The landscape undescribably rich and fine; a large-sized picture.

What a noble subject had this been for our late incomparable Woollet! What a study for Artists! a picture formed to captivate all beholders.

*Jordaens.* Two allegorical Paintings over the doors, viz.

Wantonness, in the character of a Fawn.

Plenty, described by sundry female figures bearing fruits and flowers; very like Rubens.

*Titian.*

*Titian.* Philip the Third, of Spain ;

A Venetian Cavalier ; two excellent pourtraits.

*Paul Veronese.* Pourtrait of a Lady.

Youth, between Virtue and Vice ; very fine.

*Vandyke.* Pourtrait of a man, full-length.

*Velasquez.* Two pourtraits of Buffoons, full-lengths.

*Alexander Andriens.* Four small pictures of Still Life, highly finished.

*Corrado.* Original Sketches of the Ceilings of the Grand Staircase and Ball-Room.

*Luca*

*Luca Jordano.* Four compositions from the History of Sampson.

Three d° of the Elements.

One large Historical Piece on the Subject of Solomon.

A small composition of Hercules drawn by Centaurs,

A Companion, on the Story of Cephalus and Procris.

*Rubens.* A large and capital composition, on the subject of Orpheus harping to the Brutes.

This is truly an inestimable picture, giving such a display of colouring as can hardly be conceived: It was painted by him in Spain, in his best age and manner.

*Flemish,*

*Flemish, Painter unknown.* Three landscapes, and one large d°.

*Queen's Second Antichamber.*

*Lanfranc.* Julius Cæsar haranguing his Soldiers, large size : This picture does honour to the school of the Caraccis.

*French School (Painter unknown.)* Two large compositions ; a public entry, as it should seem, of some ambassador.

*Luca Jordano.* Esau selling his birth-right to Jacob.

*Bathsheba in the bath.*

*Carlo Maratti.* Two half-lengths of women with baskets of flowers ; very beautiful.

*Cavallere*

*Cavallero Maximo.* A sacrifice  
for Bacchus.

*Andrea Vafari.* The Life of St.  
Catherine, in four compositions.  
A Magdalen.

*Spagnolet.* A Saint Barthole-  
mew, half-length ; horribly fine.

*Corrado.* Two original Sketches  
of Frescos.

Two large Landscapes over the  
doors, of great merit.

*Brugbel.* Two most charming  
Flower-pieces.

*Jordaens.* A capital compo-  
sition of Fruits and Flowers, with a  
Female Figure to the knees.

*Queen's*



*Queen's Dining Room.*

*Luca Jordano.* The Martyrdom of St. Lawrence, large size; four compositions from the History of the Blessed Virgin.

A Saint Peter.

A Mary Magdalen.

A Transfiguration.

A Saint Michael, being the original design for the great altar-piece in the King's chapel.

A Battle-piece.

*Vasari.* Two small compositions from the Story of Saint Cayetan.

*Corrado.* Three original Sketches of Frescos.

*Teniers.*

*Teniers.* An Armoury; very fine.

*Teniers.* A very curious and capital picture, in which the Artist has drawn himself sitting in his painting-room, where is a grand collection of statues, pictures, and designs; which, without doubt, is a pourtrait in all particulars.

Of all the pictures of Teniers, I have ever seen, this I think the most to be coveted and admired: Another excellent subject for an engraving.

*Brugbels.* Four fine Sea Pieces.

Two Landscapes.

One d°, of a large size.

Three small Flower-pieces; a very valuable collection.

*Queen's*

*Queen's Great Saloon.*

*Titian.* A full-length pourtrait of the Emperor Charles V. on foot, with a large mastiff, painted at Bologna before Titian entered into his service, and as he was on his way to Rome. To this pourtrait Titian applied his utmost art, and his success paved the way to the favour, in which he was ever after held by the Emperor.

*Zelma,* a Spanish Artist of great merit, has engraved this pourtrait very finely : It is bound up with the new publication of *Sepulveda's* Works ; in which is contained the History of Charles V. written in pure Latin, with other matters, historical and miscellaneous, of a very

very curious nature : This work is comprised in four quarto volumes, and was published whilst I was in Spain.

*Titian.* Philip the Second of Spain ; a capital pourtrait.

Pourtrait of a man, half-length.

D° of a woman, d°.

*Rubens.* The Rape of Proserpine ; a capital composition.

A Garden Scene, in which he has introduced his family ; the figures small.

A magnificent composition, exhibiting a very fine Landscape, in which he has introduced a priest in the act of carrying the viaticum to a dying person : The priest is

F                      mounted

mounted on a horse, which is led by a count of Augsberg.

This is one of the many capital pictures of this master to be found in Spain, which have conspired to impress me with the highest veneration for his talents. Perhaps I have already tired the reader with too many attempts at describing objects, which interested my feelings upon the contemplation of them; and therefore, altho' few occasions can offer, which might better warrant the endeavour, I shall venture upon nothing more than to recommend it to the traveller, who shall visit this collection, if he condescends to take this Directory in his hand, to stop at this picture; and if he bestows his  
attention

attention upon it, I am persuaded he will not withhold his admiration.

*Velasquez.* Four capital portraits, full-length, viz.

Margaret of Austria.

Philip the Second.

Philip the Third of Spain.

An African commander, supposed to be the famous Barbarossa.

*Luca Jordano.* Four great Historical Pieces, on the subject of Solomon.

Three fabulous compositions, viz. Pluto in his car; Jupiter; and a Dædalus.

*Jordaens.* Still Life; Fruits, and various Viands,

*Corrado.* Sketches of emblematic Figures; Justice, Peace, &c.

*Flemish.* Two large and fine Landscapes.

*Queen's Bed-Chamber.*

*Vandyke.* Christ betrayed and seized by Judas and his followers, a night-piece.

*Mengs*, in his Observations upon the Royal Collection, particularizes this picture; and says it is painted with great taste, and coloured to as great a perfection as the scene, which is by night, will admit of. Undoubtedly it merits the warmest admiration, and is a very capital picture of the master.

*Luca*

*Luca Jordano.* Four, Histories  
from the Life of St. Anthony.

Two, from that of Solomon.

Two, of the Blessed Virgin.

Two, of St. Nicholas de Bari,  
and St. Francis Xavier.

Two others, of the Incarnation.

*Pedro Orrente.* Orpheus harp-  
ing to the Brute Creation; very  
fine.

*Of the School of Guido.* Christ  
laid in the Sepulchre.

*Vasari.* The four Cardinal Vir-  
tues.

St. Rosalia, supported by An-  
gels.

*Carlo Maratti.* St. Anthony ador-  
ing the Infant Christ; a very

F 3 charming



charming picture ; a close copy of his master Andrea Sacchi.

*Paul Veronese.* A capital Painting of Sufanna and the Elders.

*Prince of Asturias's Saloon.*

*Luca Jordano.* Four small Pictures ; two of which are Battle-pieces ; one, a Rape of the Sabines ; and the other, a Curtius leaping the gulph.

A Seneca expiring in the bath, dictating to his disciples in his last moments.

I believe the picture at Burleigh is a *fac-simile* of this ; but I did not carry it sufficiently in mind to be sure of the assertion.

*Velasquez.*

*Velasquez.* St. Anthony conversing in the Desert with St. Paul the Hermit;

A celebrated figure of the God Mars; both capital.

*Spaniolet.* Esau selling his Birth-right, finely treated, with great effect of light and shade, and strong expression of nature.

*Lanfranc.* Two magnificent Designs, viz.

A Naval Combat in an amphitheatre;

A Pagan Sacrifice; in which a Roman Emperor is officiating in person; masterly and bold compositions; large.

*Rubens.* Mercury and Argos.  
Satyrs.

*School of Rubens.* A Triumph, in which is introduced a combat of Gladiators, male and female.

Two compositions upon the Allegories of the Senses and Elements.

*Jordaens.* A Pomona; the scenery very beautiful.

*Prince's Dining-Room.*

*Velasquez.* Vulcan at his Forge.

The Prince of Spain mounted on a beautiful Spanish Jennet, in full speed. The spirit, which the painter has thrown into this portrait, and the truth, with which it is drawn and coloured, render it a most admirable piece of art. I have an etching from this portrait.

*Velasquez.*

*Velasquez.* A grand and celebrated piece of history, upon a very large canvas, representing the famous General Pescara receiving the keys of a Flemish citadel from the Governor of the place; the groupe of Generals, Soldiers, Citizens, Horses, &c. and the striking effect of the town and landscape in the back-ground, all in the most harmonious perspective, have established the fame of this noble picture, in the opinion of judges, as one of the first, if not the very first, production of the master. *Mengs* says decidedly that it is the chef-d'œuvre of *Velasquez*, and has pronounced it to be faultless, except in the circumstance of the soldiers' lances, which he criticises as being too

too long: Surely this is a very trivial remark, to fall from the pen of so great authority, and, trivial as it is, there is great reason to doubt if it is founded in truth. After all, if the painter has enlarged upon the actual height of Pescara's lances for the purpose of effect, who would expect that any eminent critic, after pronouncing the composition faultless in every noble part, would seriously state this remark as a single exception? Let us therefore admit, with *Mengs*, that *Velasquez* has taken a wrong measure of Pescara's lances; but at the same time let us take his word for the perfection of the picture in every other respect. If any lover of the art, who resorts to this collection,

lection, should at the same time discover that there is one foot in the famous *Pafmo de Sicilia* more than can be accounted for, I hope for his sake it will not abate the rapture he would else receive in the contemplation of such unrivalled compositions.

*Velasquez.* Philip the Second of Spain ;

Philip the Third ; both full-length pourtraits, by the same great master ; and both very fine.

Two full-length characters, of Æsop one, and the other of Mænippus ; of the strongest expression, and in a great stile. Of these two I have etchings.

Two half-length pourtraits ; one  
of

of which is a very interesting and curious picture of the unfortunate Antonio Perez : It hangs near the portrait of Philip the Second.

A View of the Palace of the Pardo, in which he has introduced the persons of Philip IV. and the Princess Margaret of Austria. This compleats a list of ten paintings by *Velasquez* in this chamber ; few apartments can be more royally furnished.

*Pedro Mazo.* A perspective View of the City of Saragossa, with the course of the river Ebro, and a group of figures ; a fine and elaborate piece.

*Titian.* Six portraits ; four of men and two of women, all half-lengths.

*Titian.*

*Titian.* An Orpheus; this picture is highly celebrated: Of his best age and manner.

*Tintoret.* Judith and Holofernes; capital.

*Solimena.* Six histories of Solomon, over the doors.

*Murillo.* An Old Woman selling grapes;

A Country-fellow selling wine; both half-lengths.

These are reputed to be the most finished heads *Murillo* ever painted; they are the nature itself, coloured to a miracle.

The Infant Don Gabriel has copied them in sifted cloth with great truth and exactness, and has hung them



them in his lodge at the Escorial. There are also good engravings of them taken in Spain, of which I have copies.

*Antony Coypel.* The Elders accusing Susanna.

*Spagnolet.* A small copy from Raphael.

*Wouvermans.* Two most beautiful Landscapes; companions.

*Teniers.* Two Alchymists; very fine:

Two small Paintings; companions.

A large and most capital Landscape.

*Brughels.* Two charming Landscapes, with variety of animals.

*Passage-*

*Passage-Room.*

*Teniers.* Eight small Sketches ;  
two of them Landscapes.

*Brugbels.* Eight Flower-pieces.

Ten small Landscapes ; some  
with fabulous stories introduced.

*Pedro Orrente.* Four Landscapes  
with figures ; esteemed very ca-  
pital.

*Murillo.* An Old Woman peel-  
ing a lemon ; half-length : A very  
natural character ; much admired.

*Corrado.* Four Sketches of de-  
signs in fresco.

*Vato.* Two Landscapes with fi-  
gures, personating Peace and  
Plenty.

*Flemish.*

*Flemish.* Still life; Fish and fundry Viands.

*Prince's Dressing-Room.*

*Raphael.* The celebrated picture called PASMO DE SICILIA, purchased by Philip the Fourth of the Monks of Palermo, and by him termed *La Joya*, in preference to all others ! An annual-rent of one thousand scudi was the price at which the king purchased it of the monks of our Lady dello Spasimo ; and hence it got the name of *Pasmo de Sicilia*. *Vasari*, and the celebrated canon of Valencia, *Don Vicente Victoria*, and in late times *Mengs*, have all written largely in testimony of its unrivalled excellence ; and there seems a general

5 concurrence

concurrence amongst the judges of the art to set it down as the masterpiece of Raphael. In my second volume of the Anecdotes of Spanish Painters I have collected several circumstances relating to this famous picture, and attempted a description of it, which, if the reader is disposed to, refer to will be found in *vol. ii. from page 172 to 182, inclusive.*

*Rubens. The Adoration of the Magi.*

This picture, like the *Last Supper* of Titian in the Refectory of the Escorial, is the standard work of its master. It was begun in Flanders; enlarged, retouched and finished during his embassy in Spain; nothing that his art, genius and industry

dustry could effect is omitted : In grandeur of design, display of colouring, dignity of character; in composition, drawing, perspective, harmony, it is a model of excellence: Rubens, in putting his last hand to it, has inserted his own pourtrait amongst the groupe of the Magi; the noblest signature that could be set upon his canvass.

The figures are the size of life.

*Rubens.* A Holy Family; a groupe of Female Saints and Boys in various employments : The scenery and embellishments of this rich and noble composition are admirable.

*Vasari.* Five historical pieces, taken from the Story of Saint Cayetan ; companions.

*Murillo.*

*Murillo.* A large Holy Family; the Mother and Saviour to the knees.

*Spagnolet.* A celebrated picture, representing the Martyrdom of Saint Bartholomew; a master-piece of anatomical art and terrible expression.

A Saint Benito, and a Saint Geronimo, both penitential characters, finely designed, and of the tenderest expression; a striking contrast to the Saint Bartholomew.

A Mary Magdalen; a touching and most delicate design, conceived and executed with all the grace of the Italian student, and all the nature of the Spanish master.

The genius of Spagnolet, like his fortune, seems always to be engaged on subjects either of terror or of pity;

he never draws but with a tragic pencil, and so truly, that he gives the nature itself upon his canvass: In melancholy grace and penitential beauty he is equal to *Guercino*; in anatomical science and muscular correctness he ranks with *Leonardo de Vinci*, and in the sublime and terrible approaches to *Michael Angelo*. The examples of his art, which he has left in Spain, if they were generally known, would, I am persuaded, warrant what I now venture to say, and for his life and misfortunes, which are very interesting, I beg leave to refer once more to the *Anecdotes*, vol. i. page 197.

*Andrea Sacchi*. A Nativity; a large and capital composition.

*Mengs.*

*Mengs.* A Nativity; large size.

*Luca Jordano.* An Incarnation.  
A Flight into Egypt.

*Vandyke.* A Mary Magdalen, small size, under a groupe of Angels in the Clouds.

An historical composition from the Story of Saint Rosalia.

*Poussin.* A Saint Cecilia; full length.

*Titian.* An *Ecce Homo*; also  
A *Mater dolorosa*; capital heads.

*Gerard Sepez.* A Virgin, with  
Flowers thrown round, in a frame.

*Albert Durer.* A Virgin, dead; the  
Apostles are introduced as minister-  
ing on the occasion. A very curious  
and elaborate piece of art.



*Leonardo da Vinci.* A Madonna and Child, half-length ; also

A Madonna with the Child, full-length and erect ; very fine.

*Andrea del Sarto.* A Madonna, something more than half-length, with the Child entire.

A small Holy Family, from Raphael.

*Vasari.* A Nativity, small.

*Brugbels.* An Adoration of the Magi ; also

The Descent into Egypt, companions, small size.

A Madonna, with Chaplets of Flowers, in frame-work, highly esteemed.

*Palma.* A Madonna and Child ; a person is introduced who presents his

his family in adoration of the Infant Saviour ; a capital picture,

*Juan Antonio Regilio*, called *Bordonon*. A Madona and Child; various Saints adoring; half-length; very fine.

*Pedro Cortona*. A Magdalen, size of life.

*Carlo Maratt*. A Saint Rosalia, size of life.

*The Oratory.*

*Salvator Rosa*. A Madona and Child, with Saint Joseph; a capital picture.

*Luca Jordano*. A large Altar-piece; Our Saviour bearing his Cross; also Two Side-pieces, viz. an Annunciation, and Nativity.

*Andrea del Sarto.* A Holy Family, very beautiful.

*Prince's Bed-Chamber.*

*Daniel Crispio.* A Dead Christ supported by his Mother, an Angel weeping over the body; a large piece.

*Raphael.* A Madona, of small size, embracing the Child.

*Corregio.* Christ praying in the Garden;

A small picture, but of inexpressible beauty, and magical effect of colouring. It has been particularly celebrated by *Mengs* in his Remarks. The figure of Christ receives its light from a Glory; the scene is by night; a reflected light from the Saviour

vizour strikes on the Angel, who is attending for his consolation : The manner in which this emanation is reflected and diffused through the piece to the extremities of the background, and the exquisite gradations observed in its distribution, are in the highest degree characteristic of the master. *Mengs* remarks, that Christ and the Ministering Angel are the only figures which meet the eye upon a first view ; a closer examination brings forward many other objects and much beautiful scenery. This is truly observed ; for the Troop that come to seize our Saviour, the Apostles standing aloof under the shade of Trees, the Foliage of the Grove, the Herbage of the Garden, a Crown of Thorns, a Cross fixt in the earth,

earth, and several other emblematic objects suitable to the action, come by degrees into view, and start up like visions created by the fancy of the spectator rather than by the pencil of the artist.

*Corregia.* A Madona and Child, with Saint Joseph at a distance.

*Mengs* observes that this may be called a sketch, as it plainly appears that the attitude and action of the Mother and Child have undergone several alterations in point of disposition; by a peculiar management of the middle imperceptible tints in this small, yet inestimable painting, there is produced a very wonderful effect of size and grandeur, from figures which do not measure

two inches, *Mengs* pronounces that *Corregio* posselt this art of treating lights and shades in the first degree; *Velasquez* in the second to *Corregio*, and *Rembrandt* next to *Velasquez*: He adds, that the Child in this sketch is a model of consummate excellence, not only from the incomparable management of the *Clear-obs cure*, but also from the colouring, character, drawing and divine grace. Of the outline he speaks with rapture, and remarks that *Corregio*, in this most difficult branch of his art, was never equalled by any but the great *Michael Angelo* and *Raphael Urbin*.

*Corregio*. A Head of Saint John; of a sweet character, and beautifully treated.

*Leonardo*

*Leonardo de Vinci.* A Madonna and Child, small size;

A Holy Family; also

A Madonna and Child, and Saint John; beautiful samples, and in fine preservation.

*Rubens.* Two Heads of Old Men; sketch-like and very grand.

*Andrea del Sarto.* A large Holy Family, from Raphael.

*Julio Romano.* A Holy Family, the size of life; consisting of a Madonna and Child, Saint John and Saint Joseph. The composition and drawing is attributed to *Raphael*, the finishing to *Julio Romano*.

*Vasari.* Two small historical pieces, from the Story of Saint Cayetan.

*Velasquez.*

*Velasquez.* A large and noble composition, representing the Crowning of the Holy Mother of Christ.

*Titian.* Saint Margaret and the Dragon, large size; a brilliant composition; also

Mary worshipping Christ, in his first stile.

*Guido Rbeni.* Saint Denis with his Cross; a large and capital piece.

*Mengs.* A Flight into Egypt; large size.

*Claudio Coello.* Saint Fernando worshipping the Virgin, who is seated on a Throne, with the Infant Jesus, in a rich and splendid Apartment; a beautiful Landscape is discovered in the back-ground: A large and fine composition, painted with great expression



expression and effect, in the best manner of the master.

This painter was a native of Spain, out of which he never travelled; a disciple of Francisco Ricci, and royal artist in the court of Philip IV. His pictures are highly esteemed in Spain, and I have met some admirers of them, who do not scruple to prefer him to *Murillo*, *Spagnolet*, and even to *Velasquez*. His master-piece is the great picture in the sacristy of the Escorial, upon which he expended seven years labour: Of this, and many other anecdotes of his history, I have given an account, *vol. ii. page 130, &c.*

*Paul Veronese.* Jesus disputing with the Doctors in the Temple. This  
I con-

I conceive to be a picture of great beauty, majesty and effect; the composition is full and finely disposed; the characters sublime and majestic, marked with striking discrimination and contrast: The architecture is superb; the colouring clear and of a most captivating brilliancy: The character of Christ is divinely conceived, and of matchless beauty. The picture is of large size, and a most capital performance of the master.

*The Receiving Room.*

*Rembrandt.* Cleopatra receives the Cup of melted Pearl from the Hands of a Female Slave. An inestimable picture, in his finest stile; large size.

*Spagnolet.*

*Spagnolet.* A Combat of Gladiators. This picture is esteemed one of the very best of the master; it is a study for an Academy. The attitudes of the Combatants, the spirit of their characters, and the great truth and correctness of drawing, cannot be too much admired. The subject was well chosen to display the science of the painter in the muscles and proportions of the human figure, naked and in the strongest exertion of manly vigour.

*Murillo.* A Judith with the Head of Holofernes; a Female Servant with a Light; half-length: This is managed with great skill and effect; it is a study from nature admirably executed.

*Titian.*

*Titian.* Two most capital compositions, celebrated through Europe, and justly recorded by *Mengs* as the most consummate models of beauty. One represents a group of Boys and Cupids ; the other of Bacchanals ; companions. “ The figures  
 “ in each are of the third part of the  
 “ natural size : In the fore-ground  
 “ of the group of Bacchanals there  
 “ is a young Female Reveller sleeping, of which *Mengs* speaks in raptures of admiration, and concludes  
 “ his remarks on this picture by observing, that all the harmonious  
 “ accompaniments of Sky, variegated Ground, with deep and tender  
 “ shades of the Trees, form such an  
 “ assemblage of beautiful objects in  
 “ nature perfectly imitated, that he  
 H “ does

“ does not think the world possesses  
 “ a better picture in this stile. The  
 “ Boys and Cupids in the other  
 “ piece are grouped with wonderful  
 “ variety of attitudes; they are en-  
 “ gaged in puerile sports under a  
 “ Grove of Apple-trees, the fruit of  
 “ which they have scattered on the  
 “ ground, and are playing with it in  
 “ the most gay and natural manner.  
 “ It is equally excellent with its  
 “ companion. These pictures were  
 “ formerly in the Ludovici palace  
 “ at Rome, and were a present to  
 “ the king of Spain. *Sandrart* re-  
 “ ports of this group of Cupids,  
 “ that it served for a study to *Do-*  
 “ *meniquino*, *Poussin*, and *Flameneco*;  
 “ *Albano* has taken part of it into a  
 “ composition of his painting, and  
 “ there

“ there are copies of both these com-  
 “ panions by *Rubens* in the palace ;  
 “ Of these *Mengs* says, that *they are*  
 “ like an elegant ~~author~~ translated into  
 “ Dutch, where the sentiments of the  
 “ original may be guessed at, but all  
 “ the grace is vanished.” (*Anecdotes*,  
 vol. i. p. 60.) What subjects for an  
 eminent engraver !

*Titian*. Three portraits, half-  
 length, one of a Man, another of a  
 Woman, and a third of a Girl.

*Leonardo de Vinci*. Three exquisite  
 portraits, three quarters. One of  
 these is of Ann Bullen, exceeding  
 beautiful, but of a wanton, fly cha-  
 racter : The other two are also of  
 Women.

H 2      *Rubens*.

*Rubens.* Two capital and full-sized Landscapes; in one of which he has introduced his own Family; the scene a Garden.

Two smaller ditto; in one a Diana in the Chace, companions; extremely fine.

*Brughels.* Two small Landscapes; one representing an Allegory of Love and War; the other of Love protecting the Arts.

A third small Landscape, with a variety of Animals.

*Luca Jordano.* A large composition on the subject of Love and War, in the stile of Rubens, whom he has introduced in the act of painting the very picture in question. A valuable and very curious picture.

*Paul*

*Paul Veronese.* Moses saved by Pharaoh's Daughter; a small piece, of great beauty and masterly composition.

*Mengs.* Four pictures over the doors; viz. Morning, Noon, Evening, and Midnight.

*Teniers.* Two capital Landscapes, companions.

*First Closet.*

*Mengs.* Four pourtraits; viz.

The Reigning Sovereign;

The Prince of Asturias;

The Princess of Asturias;

The late Queen.

*Vanlo.* Three pourtraits (copies)  
viz.

The Infant Don Philip;

H 3 Queen



**Queen Isabella ;**

**The Consort of Don Philip.**

*Antonio Fuza.* Four pourtraits;  
viz.

**The Infanta Donna Josepha ;**

**The Infant Don Gabriel ;**

**The Infant Don Antonio ; and**

**Don Francisco Xavier.**

*Second Closet.*

*Rubens.* Six small sketches of his famous tapestry designs, representing the Triumph of the Church.

*Albert Durer.* Three curious pourtraits; viz.

**Calvin,**

**Luther, and**

**His own.**

*Titian.*

*Titian.* A most lovely pourtrait of a Boy.

*Basan.* Two small compositions; one of the Adoration; the other, Christ praying in the Garden; both admirable.

*Wouvermans.* Two small landscapes with figures, companions.

*Anti-Chamber of the Princess.*

*Luca Jordano.* The miraculous Draught of Fishes;

Christ purging the Temple;

Abfalom caught by the Hair;

David and Abigail.

Four Battle-pieces, small size: In one of these he has represented Francis I. of France taken Prisoner.

A composition, emblematic of the Four Quarters of the Globe.

*Rubens.* A large and capital picture upon the Story of Marfyas and Apollo, Pan and Faunus in the group.

The Story of the Centaurs; very capital.

Two companions; viz.

Saturn, and

The Rape of Ganymede; small size.

Two small pictures, companions; viz.

An Icarus and Apollo, and

A Narcissus; beautiful.

A large composition on a scriptural subject, of which there is a copy by Murillo.

*Villa*

*Villa Vicenzi.* A Scriptural Composition, companion in size with the above, in the stile of Murillo. The name of this painter was Pedro Nuñez, a disciple of Mathias Preti, commonly called El Cavellero Calabrès: He died at Seville in 1700.

*Flemish.* A beautiful group of Fruits and Flowers; painter unknown.

*Mazo.* Philip IV. with his Queen and Dames of Honour: Mazo was a disciple of the famous Velasquez.

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I have now gone through the Catalogue of this noble collection; and, as I have reason to think it is the only correct and entire account yet published,

published, I hope it will be acceptable to the curious reader. Mengs's remarks only go to a few pictures, and the account of them in the *Viage de España*, by Don Antonio Ponz, is very far from perfect, though it is a work otherwise replete with interesting information ; and, as a general directory to travellers in Spain, no book can be better contrived.

If the lovers of the art are curious to analyze this account, and separate the respective works of the several great masters, they will find it to be a vast collection, which the Spanish monarchs Charles V. Philip II. III. and IV. amassed within the periods of their reigns : And if we add to this the great collection in the Escorial, that of the Buen-Retiro,

Retiro, the many fine pictures which were burnt in the Pardo, and some of the most capital which have been discarded in the present reign, the amount will appear prodigious, and, I apprehend, is not to be equalled by any other single collection in Europe.

Of *Titian*, *Velasquez*, *Rubens*, *Murillo* and *Spagnolet*, I find above one hundred and forty pictures in this single Catalogue ; forty-three of which are by the hand of *Titian* : I must take the liberty notwithstanding to suggest that this collection would still allow of many draughts to be made ; and if these vacancies were filled up from the *Buen-Retiro* only (not to mention the *Escorial*) it would be much more perfect.

Some

Some of *Luca Jordano's* pictures might well be spared; *Corrado's* sketches, the portraits of *Vanlo* and *Ynza*, and some of *Mengs's* inferior performances, would be well exchanged for a select number of *Bassan's* from the old Palace, for a capital *Lucretia* by *Guido*, which hangs there in obscurity, and many others that might be named.

It is also to be regretted, that *Velasquez's* famous picture of Jacob receiving the bloody Coat of his Son Joseph, and a very fine *Guercino* on the subject of *Susanna* and the Elders, both which now hang in a wretched hole in the Escorial, not appropriated to any sacred uses, should not be removed from thence, and added to the royal collection.

Advantageous

Advantageous changes might also be made in the arrangement of the pictures ; for in the quarter belonging to the Prince and Princess many capital pictures of *Raphael*, *Corregio*, *Leonardo de Vinci*, *Julio Romano*, *Andrea Sacchi*, *Andrea del Sarto*, and others, are very unfavourably hung; the chamber in which the principal pieces are, being a mean obscure room, filled with lumber, and not in the suite of great apartments : The masters are classed, in general, without much scientific attention to their styles of colouring ; so that the florid pictures oftentimes brow-beat the more tender; and the cold, laboured regularity of Mengs ill contrasts the warm and glowing canvasses of *Titian*, *Rubens*, and *Velasquez*. But if  
this



this remark holds good against the sorting of the pictures in this palace, how much more to be lamented is the condition of the capital pictures in the Escorial, where the inimitable *Perla* of *Raphael*, the Holy Family of *Andrea del Sarto*, and the famous *Tintorett* of Christ washing his Disciples' Feet, hang aloft in dust and darkness over the presses that contain the Reliques in the Sacristy, and are almost totally out of sight. This must be painful to every lover of the art, but to the English traveller more than any, who will naturally cast a look of pity and affection towards these interesting objects, once in the possession of an elegant and unhappy monarch, who left them as monuments of his

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taste,

taste, to be alienated from his crown and nation by an unfeeling crew of fanatics, as barbarous as they were bloody.

It is to be regretted, that so few engravings have been taken from the capital pictures in Spain; I procured all that were to be had, and the collection is very small: Two more may be soon expected by the hand of *Zelma*, an eminent artist; viz. of the *Pasmo de Sicilia* and the *Perla*: The *Nra Señora del pez* has been engraved by Bartolozzi. It were greatly to be wished that proper encouragement should be given to our young artists of talents to take drawings of some of these pictures above described; in which I am confident they would meet every possible favour

your

In the apartments late appropriated to Don Luis we find the copies which *Rubens* made of *Titian's* famous pictures of the Cupids and Bacchanals above described, and which *Mengs* so tauntingly compared to a Dutch translation: There are several others of the same master, particularly a Saint George slaying the Dragon, of the size of life, coloured with surprising brilliancy, but in a gaudy stile and flattering. Amongst the works of *Rubens* there is an *Archimedes*, a *Mercury*, *Hercules* killing the *Hydra*, *Apollo* and *Pan*, and two pourtraits of Ladies of the House of *Medici*, with some sketches; two pourtraits by *Vandyke*, one very capital of the Infant Don Ferdinand. There is a Woman, with  
several

several boys, in the manner of *Leonardo de Vinci*; a Scriptural Piece by *Paul Veronese*; a Christ, of the size of life, with the Cross, by *Guido*; a pourtrait of a Woman, by *Titian*; of a Man, by *Vandyke*; and some beautiful Flower-pieces by *Brugbel*.

Having mentioned some pictures cast out of the royal collection, which I saw in the custody of an artist belonging to the king, it may be proper to observe, that they consist of five capital *Titians*; the first of which is his inestimable *Venus*, once the property of King Charles I. of England, described in the *Anecdotes* (vol. i. p. 56.) the greatest model of beauty and perfection in the world:  
2. A *Venus and Cupid*, with a Person in the back-ground playing on

an Organ, the Venus recumbent on a couch: 3. A *Venus* of the same size, attitude, &c. with the addition of a little Dog, which she is careffing: 4. A *Venus* in the action of holding back *Adonis* in her embrace, who is setting out for the chace with his dogs, &c. 5. A *Danae*, naked, receiving the golden shower: There is also a half-length pourtrait of *Titian*, by his own hand. Besides these, there is a *Venus*, by *Paul Veronese*; and an *Adonis* and *Cupid*, by *Annibal Caracci*; an *Atalanta* and *Hippomenes* in the Race, by *Guido*, of consummate beauty: The figures are of very tall life, the outline as glittering as *Corregio*, the limbs divinely graceful, and the air of the heads unspeakably elegant and expressive;

pressive ; the attitudes perhaps have more of the academy than might be wished, the colouring warmer than his usual hue. Of *Rubens* there are several, and such as would dignify the first collections in Europe ; viz. *The Rape of the Sabines* ; *The Baths of Diana* ; a *Bacchanalian Triumph*, wherein several Bacchantes are plucking fruits, and the figure of Bacchus himself in a capital stile ; a *Perseus and Andromeda*, which is a wonderful picture ; a group of *Juno, Minerva, and Venus* ; *Paris carrying away Helen*, capital ; and *The Judgment of Paris*, with the Rival Goddesses, a matchless piece of colouring ; all of the size of life, and the very best of the master. There are

also two beautiful pictures by *Albano*; one of them *The Judgment of Paris*; the other a *Venus* coming out of the Bath; and a *Lot and his Daughters*; by *Andrea del Sarto*. I need not observe what an accession these inestimable pictures might be to the collection in the palace.

The royal chapel of the palace is a very beautiful piece of architecture, supported by vast columns of Biscayan black and white marble, each of one entire block; and in the sacristy and chaplain's room there are several fine pictures by *Spagnolet*, *Murillo*, *Luca Jordano*, *Corrado*, *Cambiaso*, *Alonzo Cano*, and other Spanish masters; besides which there is a *Descent from the Cross*; by *Albert*

*bert Durer* ; and a Conversation-piece of Saint Anthony and Saint Paul the Hermit, by *Andrea Sacchi*.

*Old Palace of the Buen-Retiro.*

In the chamber called *de los Reynos*, there are twelve large Battle-pieces by Spanish masters, and the Labours of Hercules, boldly executed by *Francisco Zurbaran*.

In the anti-chamber to the queen's apartment there are two large pictures by *Luca Jordano*, some by *Rico* a Neapolitan, and the representation of an Auto de Fé by *Francisco Rizzi* ; a Roman Triumph, by *Borgiani* ; and a fine pourtrait of Henry II. of France, ascribed to *Titian* ; also pourtraits of *Ferdinand* and *Isabella*.



In the chamber of Castrillo a Tantalus and an Ixion, both by *Spagnolet*, colossal, and of striking expression; a view of Saint Peter's in Rome, Saint Mark's Place in Venice, and the Vatican, with the Pope and Cardinals in procession.

In a passage-room leading from this chamber there are some noble pictures of *Snyders*, *John Tillen*, and *Peter de Vos*; in the Hunting-pieces of *De Vos* there are several persons introduced with wonderful spirit and expression. A capital composition by *Rubens* of Hercules slaying the Hydra; the Queen Mother of Charles II. of Spain; two full-lengths of Charles V. by *Juan Pantoia de la Cruz*; two of Philip IV. of different ages; and one of a Buffoon, in the  
style

file of *Velasquez*; several Sacred Histories, finely executed by *Bassan*, and some by *Estevan Marc*.

In a large room adjoining are two grand Historical Compositions by *Pedro de Cortona*, in both which he has introduced Pope Urban VIII. with his Cardinals, and views of the Vatican; two small compositions on the subject of *Diana*, by *Titian*, painted in his latter age; a *Mercury* and *Argos*, by *Jordaens*, and several excellent *Bassans*, and some landscapes by *Marc*.

In the Court-room many pictures by *Luca Jordano*; a large Bacchanalian piece, by *Cornelius de Vos*; a large Fruit-piece, of unparalleled execution and variety, representing the

the Golden Age, by *Adrian Van Utrecht*, with nine figures of the School of *Rubens*; also another admirable piece of Fruits, Birds, &c. to which *Van Utrecht* has set his name and the date of the year 1642; Orpheus redeeming Eurydice from Hell, by *Rubens*; a capital Landscape, signed with the Name of *Jordaens*, in which he has represented Vertumnus and Pomona, naked figures.

In a small room next to this some copies by *Luca Jordano*, and a superb picture by *Rubens*, representing the Fall of the Giants; a Saturn devouring a Child, by the same. A fine composition, by *Nicholas Poussin*, with an Amphitheatre, and many figures,

figures, amongst which are four Elephants; and several other pictures, which I forbear to enumerate.

In one of the private chapels there is a fine Altar-piece by *Vasari*, with the Holy Family at full-length, admirably executed; other pictures by *Luca Jordano* and the Spanish masters.

In the passage to this chapel hangs an original drawing, by *Raphael*, of his famous Battle-piece of Constantine and Maxentius, now in the Vatican; an exquisite *Parmegiano* of the Espousals of Christ with Saint Catherine; the Centurion at the Feet of our Saviour, a fine picture by *Paul Veronese*; a grand Head of Saint Jerom, by *Guido*; the four Evangelists, by *Rubens*; and sketches  
of

of the famous pictures he made for the Convent of Loeches, by commission from Olivarez; some heads of Martyrs by *Spagnolet*; several pictures by *Corrado*, and a very fine composition by *Marc*. All these valuable pieces are buried in a dark lobby, and every spectator, who has a feeling for merit in obscurity, will regard them with a mixture of admiration and regret.

In the apartments of the Infants we again meet with several very fine Scriptural Histories, by *Bassan*, in a style superior to any thing I have elsewhere seen of that master; some landscapes by *Claud Lorrain*, several large compositions by *Sneyder*, and a variety of pictures of the Spanish School.

In

In the passage to this apartment many curious pieces will be found ; amongst them a Saint J<sup>e</sup>s, by *Paul Veronese*, very fine ; a beautiful Vertumnus and Pomona, by *Rubens* ; a half-length of a Woman with a basket on her arm, by *Spagnolet* ; a Saint Francis, by the same ; some excellent pourtraits by *Leonardo de Vinci*, and other old masters ; a Boy and an old Woman, a candle-light, very capital, by *Rembrandt* ; Pilate washing his Hands, by *Guercino*, a noble picture ; and a Sacrifice to Pomona, exquisitely finished, by *Jacobo Jordaeno*.

In a room adjoining there is a great collection of *Sneyders*, *Bassan*, *Golze*, *Bosco*, *Dominichino*, *Francisco Perez*, *Luca Jordano*, and others.

A Lucretia

A Lucretia by *Guido*, full length, of the size of life, in the act of self-destruction; a matchless picture, that would dignify the first collection in Europe.

In this deserted palace are to be seen the celebrated frescos of *Luca Jordano*, supposed to be the very best of the master: The climate at least has been favourable to them, for they are in fresh and perfect preservation.

In the queen's chamber are some incomparable performances of *Gaspard Poussin*; a Firework in the Spanish Square at Rome, finely painted by *Sebastian Conca*; an Herodias, by *Caravagio*; a Hercules, by *Cesar Tracarzane*, and many others worth attention.

There

There is a grand sketch of *Tintoret*'s famous Last Supper, in the quarter of the late Infant Don Luis; some fine *Spagnolets*, and two very curious Histories of Adam and Eve, the size of life, signed as follows, *Albertus Durerus Almanus faciebat post Virginis partum 1507*.

The Theatre, though now in disuse, is extremely fine, and so contrived as to admit of the whole back scene to be occasionally drawn off, and laid open to the garden: The paintings are by *Amiconi*.

From this imperfect account of the paintings in this deserted palace, it will readily be acknowledged, that it still contains a very respectable collection, and that a superb gallery might be furnished by



draughts of the capital pictures still remaining in it.

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In the little suburban palace, called *The Casa del Campo*, are some curious Caprichios of the noted *Jacobo Calot*, representing the Temptations of St. Anthony, and an allegorical invention of *Geronimo Bosch*, which in wildness of idea exceeds every thing that ever fell from the pencil of an artist: The design is the Creation of Man, and the state to which his nature may be reduced by vice, the painter having described the human passions by a vast multitude of symbolical figures of Birds, Beasts, and monstrous compounds. The conceits of this moral and satirical humourist are infinite; a man of curiosity may amuse a leisure hour

in the examination of them, but I am persuaded the reader will readily excuse me from attempting to describe them.

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The churches and convents of Madrid are possessed of very many fine paintings, and it is in them the works of the Spanish masters will be found in the greatest number and perfection: Several of them, however, contain very capital productions of the best Italian painters, and in particular the Convent of San Pasqual on the Prado, to which Cabrera, great admiral of Castile, bequeathed his whole valuable collection. There is a large Altarpiece by *Guercino*, superlatively fine, and several capital paintings on the

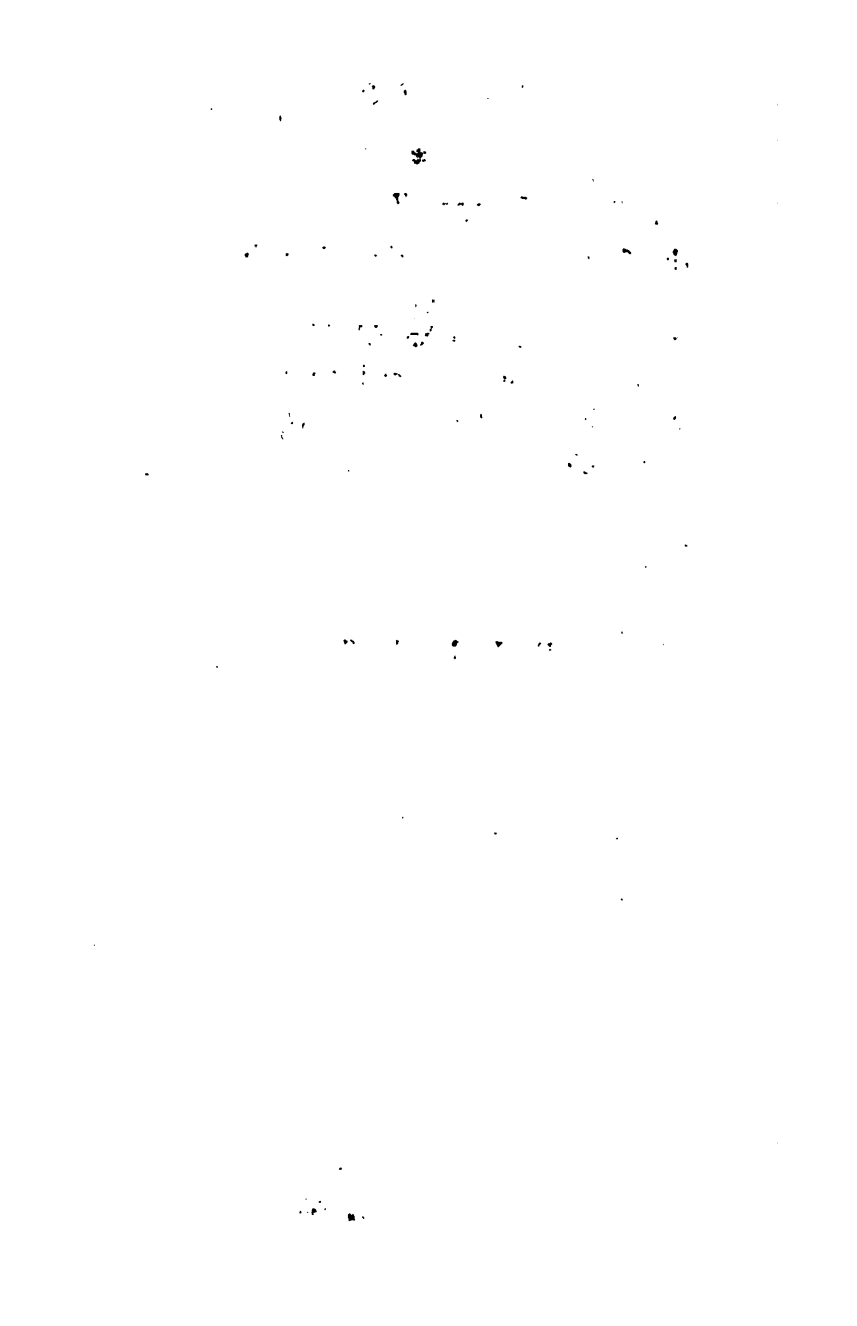
K                      altars

altars and in the sacristy, by *Jacopo Palma, Leonardo de Vinci, Titian, Andrea Schiavone, Paul Veronese, Guercino, Vandyke, Bassan, Luca Jordano* and *Spagnolet*. A lover of the art must not omit to visit the Convent of San Placido, if it were only for the purpose of contemplating that wonderful picture of the Dead Christ on the Cross, painted by *Velasquez* in the year 1638; though he will find further gratification for his curiosity in the same convent, which possesses two of the very best pictures which *Claudio Coello* ever composed.

As these churches and convents are very numerous, the research would be much too intricate and laborious without a clue; but this will

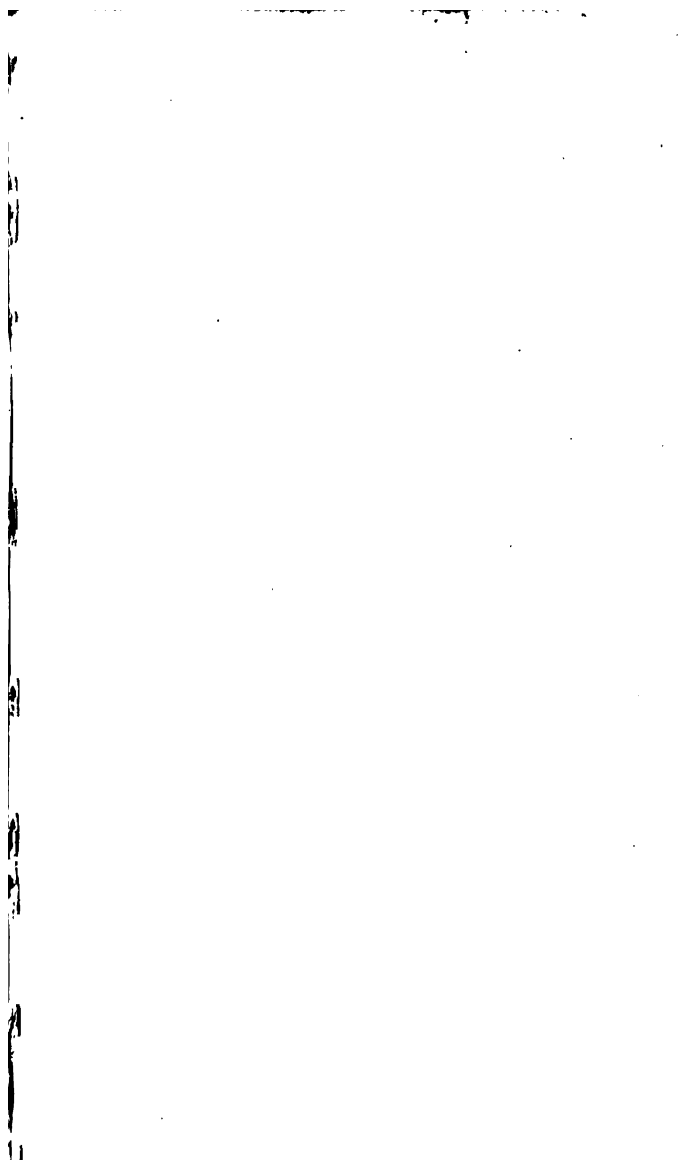
be so readily had in the *Viage de España* before mentioned, that a traveller has only to provide himself with those volumes, and he will there find an excellent guide for his curiosity.

F I N I S.













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